

## TOPICS OF THE THEATRE.

## POINTS SEEN IN HENRY IRVING'S ACTING AND STAGECRAFT.

The Admirable Production of "Macbeth" and "Yolande"—Views on the Actor and the Actress—Other Notes of the Theatrical Stage.

Macbeth is a Jew. This Sir Henry Irving demonstrates in his acting now and then, but forgets in his stage settings. The superb harmony in architecture and coloring which distinguishes his mountings has been giving pleasure to his New York audiences once more, and even in the single performance and one act of "Yolande" and "Yolande" not a detail was omitted which could add to the realism of the scene or to its sense of movement and vibrant humanity. The massive building of medieval France was impressive in its solidity, symmetrical in its proportions, and accurate in its architectural details. In addition to this, the necessary shadow view of the house was gayly relieved by abundant distribution of color in the coverings of the furniture, the scarf thrown over the balcony, the dress of Yolande, and the various apparel of the makers. Moreover, there was danger of an appearance of heaviness and crowding just after the visitors enter and as Yolande comes in and takes her place on the platform at the right of the stage. This was avoided by unceasing movement among the people at the left of the stage. The King and the Archbishop, seated on the raised bench, were continually moving their heads and arms to look and speak in different directions, and the throng behind them was not still a moment. These things show how much care and thought are expended on any production which Irving makes. This is noticeable in all the plays which he presents, but it is noticeable in an unpleasant way in "Macbeth." Shakespeare's tragedy has occupied a greater part of this week than anything else, and the result has been that for about half the work the stage of Abbey Theatre has worn an aspect of oppressive gloom. In setting this tragedy, which is so persistently serious, in a moment of the drama, the drunken porter is its only attempt at a lighter mood. Irving has consistently adhered to the character of the play, and in so doing has produced an unbroken series of grand and imposing pictures which gradually weigh upon the spirit and leave the audience in an anxious and heavy mood despite themselves. Mr. Irving is a very clever theatrical device, even in his revivals of Shakespeare's plays, and it would seem that something of this kind would not be wholly out of place in "Macbeth," notwithstanding that his scholarly and consistent treatment of the rude architecture, the rugged landscape, and the bleak skies of the dramatic personages wear as clothes afford no relief to the glooming atmosphere of the whole play. A startlingly brilliant sunset might be found in Scotland to lift the spirits of the audience with a brief glow of warmth, and the youngsters and women might have gotten some bright or light products of the loom from some traveler to give a dash of contrast to the prevalent dunniness. Enough of such innovations to give a breathing spell now and then to the audience amid the dark tension of the tragedy would render its stage production less difficult to enjoy to the end.

Henry Irving's attempt at "Macbeth" is peculiarly unfortunate. The final eccentricities which might account for his eccentricities in "Hamlet" has no place in "Macbeth." There are no possibilities of fantastic humor, as in "Much Ado About Nothing." There is not a strong "character" part in which he may sink his individuality, or at least utilize it, as he may be seen to do in "The Merchant of Venice" this afternoon and in "Louis XI." this evening. The role of "Macbeth" demands revelations of soul, a violent activity of intellect, a robust and warlike body, a most careful and accurate elocution, and a general effect of a man of mighty deeds and heroic mind driven by fate, like the harried heroes of the Greek tragedies, but more human than they. The personality of Henry Irving and his histrionic methods do not lend themselves readily to such a part, and he does not succeed in forcing them to do him service in it. The result of his attempt is not a subject for argument, and this is the special peculiarity. It does not excite comment or doubt or ridicule or dispute, it simply is not accepted. It makes no impression except of utter inefficiency. In this respect it is probably unique among his famous actor's personations.

From "Macbeth" to "Yolande," from "Jingle" to the Jew, from "Don Quixote" to "Corporal Brouder," there is not another character in his repertoire that does not furnish something to either like or dislike, or at least to talk about; but his "Macbeth" leaves no impression. Almost the finest thing in it is the very worst. It took the artist to receive the praise of "Jingle" and the most common nomination as "Jingle" of "Corporal Brouder" in the hope of the crowd. In this little from scene Irving's understanding of the text and his acting are in a measure lost, but the stage action comes to him in a measure to interpret either to the understanding of his audience.

To be on good terms with his audience is one of the delights of the low comedian and one of his valuable qualities as an attractive element in a play; but when the familiar manner of the variety stage is tried on a modern audience, accustomed chiefly to the "legitimate" in its manifold developments, the effect is peculiar. In comic opera it is endured with resignation or appreciated with delight, because the people seat themselves at the beginning with the idea that almost anything may happen. At a melodrama like "After Dark," however, the audience is not prepared for this sort of thing. They are sufficiently amused at the absurdities of the serious situations, and then, when the stage is suddenly changed to a modern audience, they are disappointed. When a boy in a good-natured and confident way, she asked everybody who John, the chorus, and nobody did. When a boy in the gallery demanded a certain song she told him to "shut up." In the old-style variety theatre, this is being rapidly displaced by the modern music hall and the serious performance, "after dark" and other remarks about herself in a good-natured and confident way. She asked everybody who John, the chorus, and nobody did. When a boy in the gallery demanded a certain song she told him to "shut up." In the old-style variety theatre, this is being rapidly displaced by the modern music hall and the serious performance, "after dark" and other remarks about herself in a good-natured and confident way. She asked everybody who John, the chorus, and nobody did.

## JOHN STETSON'S WILL.

It Was Dated April 10, 1890, and Gave Everything to His Wife.

BROOKLYN, May 8.—The will of the late John Stetson, Jr., was offered for probate here yesterday by Dr. O. G. Culler, the physician who attended both the testator and his widow, and who was one of the witnesses to the signing of the document, the other two being W. W. Noyes and Benjamin Crosby. The will is dated April 10, 1890. It gives all the testator's property, whether real, personal, or mixed, to the widow, and appoints her and Charles H. Patten as executors. To a reporter Dr. Culler said: "I came into the possession of the will at the request of Mrs. Stetson a few days before she died. At the time I told her that the chances were against her recovery; and, as she was aware that Charles H. Patten, who is named as an executor with her in the will, was in a precarious condition, she thought that the document had better be made in her hands. 'The will was signed two days before Mr. Stetson died, and he knew then that the end was near. From the beginning of his illness he felt, as I did, that he could not recover. And when I told him that all hope was gone he called his wife to his bedside and said: 'I am going to die. Keep up; you must not give way under the strain.' 'She wept piteously when she heard his words and was prostrated.' Continuing, Dr. Culler said: "So far as I know, Lawyer Melvin O. Adams, who was made special administrator of the estate at the request of Mrs. Stetson, knew nothing about the will or its contents."

## SHE WANTS STETSON'S MONEY.

Adah Richmond Will Sue Her Lawyer Says He Has the Marriage Certificate.

Adah Richmond, the woman who says she was once the wife of John Stetson, the theatrical manager, was never divorced from him, and intends now to sue for a share of his estate, told the reporter of The Sun on Thursday night that she guessed maybe Lawyer Melvold of 234 Broadway had her marriage certificate. She hadn't seen it, she said, for ten years. Lawyer Melvold was seen yesterday by the reporter. "Have you the marriage certificate referred to by Adah Richmond?" the reporter asked. "Certainly I have," said the lawyer. "It is locked up in the safe deposit vault." "And it certifies that Mr. Stetson and Miss Richmond were married?" "Certainly," said the lawyer. "Why don't you think anybody

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doubts the lady's word?" said the lawyer with apparent surprise.

"Some persons might be ungallant enough to doubt it under the circumstances," said the reporter.

"Oh, my," said Mr. Melvold, "that can't be; why, I've known about it for years and years. I've been Miss Richmond's attorney for years, and she has trusted the certificate to me. Why, there never was any doubt about it."

"Why didn't she make it public that she was the wife of Stetson when Stetson married Miss Stokes? Stetson was guilty of bigamy, wasn't he?"

"Oh, now," said the lawyer, "we have talked that over together. She isn't one of the kind to make trouble, and this criminal business, this prosecuting people and putting them in jail, I don't approve of, do you?"

"What steps have been taken in the proposed case?"

"Mr. Melvold did not reply for a moment. The question was asked: 'Did Mr. Stetson give her any money?'"

"Oh, well, now, you must excuse me from answering these questions," said Mr. Melvold. "What steps have been taken in the proposed case?"

"There are three courses open, and one of them will be taken."

"There is a great deal of money involved, and nothing has been done yet," said the reporter. "Yes," said Mr. Melvold, "but you see I've been busy with a couple of patent cases, and I haven't had time to attend to this matter. This can wait, and the patent cases have kept me busy. I'm sorry," he added, "that I can't give you any more information. Come in in a week or so. Then I'll tell you all about it."

In reply to two more questions, the lawyer said the marriage of Miss Richmond to Mr. Stetson took place in 1870 or 1871 in a town near Providence. It wasn't in Providence, or even in the same country, but it was near there.

## Seabrooke Doesn't Want to Pay Alimony.

The Application of Mrs. Eliza Seabrooke, the wife of Thomas G. Seabrooke, the actor, for alimony and counsel fees in her suit against her husband for a separation, was argued before Justice Pryor yesterday. Mrs. Seabrooke alleges that her husband has abandoned her, treated her with extreme cruelty, and takes his meals with another woman in her presence. Seabrooke says he and his wife are living at the Metropole on his credit, and that he has no means. He says that she is addicted to the excessive use of liquor and that she has ceased to live with her as his wife, although he furnishes her with a home. Mr. Hummel, who appeared for Mrs. Seabrooke, said she would deny the accusation, and he got until next Tuesday to put in an affidavit to that effect.

"It is nonsense," he said, "to say that Seabrooke is broke, for Manager Palmer has offered him a place at \$100 a week."

"But he hasn't got that yet," said Mr. Fromme.

"Is it his own fault," said Justice Pryor. "The ability of a man to earn is the measure the Court will act upon in settling the question of alimony."

Seabrooke testified in supplementary proceedings yesterday that he has no assets.

## SALVATIONISTS BEATEN.

## MUST GET OUT OF THE HEADQUARTERS IN NEWARK.

Hallington Booth's Volunteers Win in the Injunction Proceedings, and Capt. Patty Watkins, Commander in the Field, Was Made a Permanent Temporary Injunction Restraining Hallington Booth from taking any measures to oust the Salvation Army from the headquarters at 234 Washington street, Newark, was denied yesterday by Justice Pryor of the Supreme Court, with costs against the moving parties. The decision leaves Hallington Booth free to take possession of the old headquarters of the Salvation Army in Newark for his Volunteers.

From the moving papers it appeared that Hallington Booth had threatened to and was about to bear down on the headquarters with his Volunteers, of which Col. Patty Watkins is the chief in command in Newark, and storm the citadel of the Salvation Army. The affidavit setting forth the prospective use of physical force was made by Edward John Higgins, one of the officers of the Salvation Army who came over from England a few days ago. Gen. Hallington Booth made a counter affidavit, in which he says that Mr. Higgins arrived here on April 25 last and has no personal knowledge of the matters about which he asserts. Hallington Booth declares that he counselled his Volunteers against using physical force to obtain the headquarters, of which he holds the lease, but he says he has instructed the landlord to deliver up possession of the place to him in accordance with the lease.

The property is owned by the committee of the Presbyterian Church of the Episcopate of Newark. It was leased in May, 1894, by Hallington Booth for the Salvation Army at \$2,000 a year. A new lease was made in the same way down to May 1 of this month. On April 25 last, the committee of the Episcopate of Newark leased the premises to Hallington Booth as trustee for the benefit of the Salvation Army, and the committee of the Episcopate of Newark was for a year, it was understood that the Salvation Army could have the premises indefinitely on the same terms of the lease.

When Hallington Booth left the Army last February he decided all the real estate held in his name to Booth-Tucker, the new commander, but he did not turn over the lease. An affidavit of the attorney who made the transfers for Hallington Booth states that the leases were reserved over at the time at the request of the attorney for the Salvation Army. Hallington Booth avers that he was ready to turn over this lease up to May 1 last, and that as a matter of fact the Salvation Army used the premises up to and beyond the period of its lease.

Dr. David R. Frazer and James P. Dusenberry, members of the period of its lease, property, aver that the lease was made to Hallington Booth with the full knowledge of the committee of the Episcopate of Newark, and that they have become known all over the State of New Jersey as the headquarters of the Army. To lose them, it is averred, would injure the cause of the Salvation Army.

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"I dissent," said Lawyer A. B. Boardman, appearing for the plaintiffs, "from the proposition that because a percentage of the Army desired that its property can be devoted to the use of others."

"I am sorry to hear 'deserted' used," said Lawyer Pine. "That is imbibing British nonsense."

The word "deserted" would be better, "interdicted" Justice Pryor, who was in the Confederacy when he had been handed down since the days of the civil war.

The word "deserted" will suit admirably," said Lawyer Pine. "The Volunteers, who are commanded by Hallington Booth, permit a man to get out when he pleases."

In denying the motion, Justice Pryor said that it did not appear in the moving papers that irreparable injury would result unless the injunction was granted, and he did not believe that this was the only building the Salvation Army could get in Newark to answer its purposes.

NEWARK, May 8.—The Salvation Army moved out of the Newark barracks yesterday, but the Volunteers decided not to move in until today. They have possession of the premises and will hold the first meeting there to-night.

## PLUMBER FOREIGN WOES.

He's Married, but Widow Says Wants Him She's in Jail.

Mrs. Sophie Saxe, a widow, 44 years old, of 141 Walton street, Williamsburgh, was sent to jail for ten days by Justice Leamon in the Evening Street Police Court yesterday, for assaulting William Vogel, who has a plumbing shop at 251 Throon avenue and lives in a rear room. The woman formerly had a boarding house at 41 Throon avenue. Three weeks ago she answered Vogel's advertisement for a housekeeper. He promised to consider her application, in anticipation that she would get the place, she sold out the boarding business and sent her personal property around to Vogel's place. He permitted her to store part of the property in his back room.

The widow caused Vogel's arrest a week ago for wrongfully withholding some of her furniture. She also accused Vogel of having promised to marry her and breaking the engagement. Vogel said that the woman proposed marriage herself, and when he told her that he had a wife she laughed at him. Justice Geotting dismissed the summons. Mrs. Saxe continuing to annoy the plumber, and on Wednesday she smashed a snow window of his shop with a piece of ice pipe and struck him. She declares that some day she will be revenged for his treatment of her.

## West Side Park Site Chosen.

The Board of Street Opening has decided that the new west side park shall occupy the block bounded by Twenty-seventh and Twenty-eighth streets, Ninth and Tenth avenues. This block, on which is a schoolhouse, was opposed by the Comptroller on account of its cost, the market value being \$1,111,000. He favored the block between Twentieth and Twenty-first streets, the cost of which would be only one-third as much.

"We must have some regard for the credit of the city," he said. "If we keep increasing our debt at the present rate we shall shortly have no public school system, no financial system, and no credit. There does not seem to be enough advantage in the up-town site to warrant the payment of three times as much money as the lower site would cost."

## Fell from a Balloon at Caracas.

Charles Wolcott, an American aeronaut, who fell from his balloon recently while performing in Caracas, Venezuela, arrived yesterday on the steamship Venezuela. His spine is injured, and he comes here for medical treatment. He was unable to walk.

## METHODISTS GET EXCITED.

## The General Conference in Tuxedo Over a Parliamentary Tangle.

CLEVELAND, May 8.—The meeting of the General Conference of the Methodist Episcopal Church this morning was exciting. Bishop Hurst presided. Morris Sharp of Ohio offered a resolution providing that, as the women delegates to the Conference had relinquished their seats, their expenses should be paid. The Rev. Dr. Leonard made a speech against the passage of the resolution. "These women, it has been decided," he said, "are legal members of this body, and as such their expenses must be paid without any resolution."

Many delegates struggled to get the floor. An attempt to lay the resolution on the table was defeated. The Rev. Dr. Neely of Philadelphia presented a substitute for the resolution, to the effect that the expenses should be paid by the committee. The Rev. Dr. Earl Cranston of Colorado made a point of order against Dr. Neely's resolution, on the ground that it stated that the four women claimed admission, when as a matter of fact the question of the right to sit in this Conference was unquestioned.

Bishop Hurst refused to entertain the point of order. Dr. Cranston appealed to the floor, and the Bishop decided that he had been sustained. Then a dozen men demanded attention, and delegates declared that they did not understand what they were voting on. The Rev. Dr. William H. Frost of Pennsylvania said that he had appealed to the floor, and that the appeal had been stated as having come from the Cranston. Therefore, he motioned that the vote be intelligently. He demanded that his appeal be put.

Bishop Hurst refused to let the Conference act on the appeal, and amid great confusion Dr. Hurst said: "If I can't get justice on this floor I will resign."

This was greeted with cheers. Bishop Hurst said that Dr. Neely had the floor to speak on his resolution. Dr. Neely said that Dr. Neely had no right to the floor until Dr. Frost's appeal had been put. The Bishop ruled otherwise.

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